STICKS, STONES AND OTHER WEAPONS OF MASS DESTRUCTION

"The Forbidden Art of Ahriman's Great Social Reset Revolution"

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Many historians believe that we are still a generation or two away from being able to view the Ahriman Era with true objectivity.
This suggests that our current perspectives are still influenced by the emotions and biases of the time, making it difficult to fully understand its implications and significance.

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As time passes, a clearer, more impartial analysis may emerge, allowing future generations to appreciate this period without the distortions of contemporary viewpoints. It is not my place to dispute the views that suggest the current generation lacks the ability to heal the wounds of a past where much of the Western world succumbed to

the misguided teachings of a false prophet.
This individual claimed that the collective suffering stemmed from technological advancements and proposed a return to the 13th Century as the only path to reclaiming peace, harmony, and true happiness.
However, it is essential to recognize that progress and

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understanding can emerge from our struggles, and we must not allow ourselves to be trapped by the limitations of outdated ideologies. It's becoming increasingly clear that much of what we once accepted as truth now appears absurd, revealing a grand deception orchestrated by a group of corrupt elites, particularly those associated

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with the WEF Goonies.
This scheme seems designed to siphon off global wealth, ultimately selling it in a network of intergalactic thrift stores managed by Ahriman's brother-in-law from a FEMA Retraining Center located on one of Saturn's moons. The implications of this revelation challenge our understanding of power and wealth

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distribution on a cosmic scale. Ultimately, it was the notorious Consumer Insurrection, covertly backed by the Korean Home Shopping Network, that, in my view, played a pivotal role in precipitating the collapse of Ahriman's Coalition of the Willing Countries.
Some individuals will shift the blame to the ANTIFA Militia

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Insurrection, claiming it aims to restore the long-ousted Big Guy, Little Joey Buyhim, and his son DeHunter.
This perspective arises from the revelation that Ahriman demanded a staggering 90% of the spoils of war, a stark contrast to the traditional 10% that the original Big Guy, Little Joey Buyhim, had expected.

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Many argue that the devastating conflict with the Republic of Texas, sparked by their attempts to claim the lucrative oil fields of Oklahoma and their unreasonable insistence on controlling the new St. Louis International Seaport, dealt a significant blow to Ahriman's Administration.
Considering all of this, it may

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take more than one generation to fully address these complexities.
This brings to mind Sir Winston's famous observation about how history is often written by the victors.
Ironically, I came across this quote many years after dedicating a year at university to studying his

extensive six-volume work on World War II.
It seems we've veered off track with this unexpected discussion on sociology, as my original intention was to present my artwork that has faced censorship and destruction at the hands of the so-called "Lost Children of Ahriman."
This group, often

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characterized by their fervent opposition to certain artistic expressions, has played a significant role in shaping the narrative around enforcing Ahriman's desire to censor creativity and the freedom of expression.

At the climactic conclusion of the Ahriman Era, the need to suppress artistic expression became irrelevant.

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The rogue Lloyd Austin Bio-Gender Brigade unleashed devastating EMP attacks on Ahriman's army of Jedi Refugee led mercenaries and the various hired rent-a-cops from the Eight Sphere. This onslaught plunged the once-prosperous lands of America into a state reminiscent of the Stone Age, leaving little room for

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creativity or the appreciation
of the arts amid the chaos
and destruction.
This could be your first
opportunity to experience
the art I crafted in secrecy.
I invite you to decide
whether it deserves to be
revived or if it should remain
a relic of the past.
- Emil, 2038

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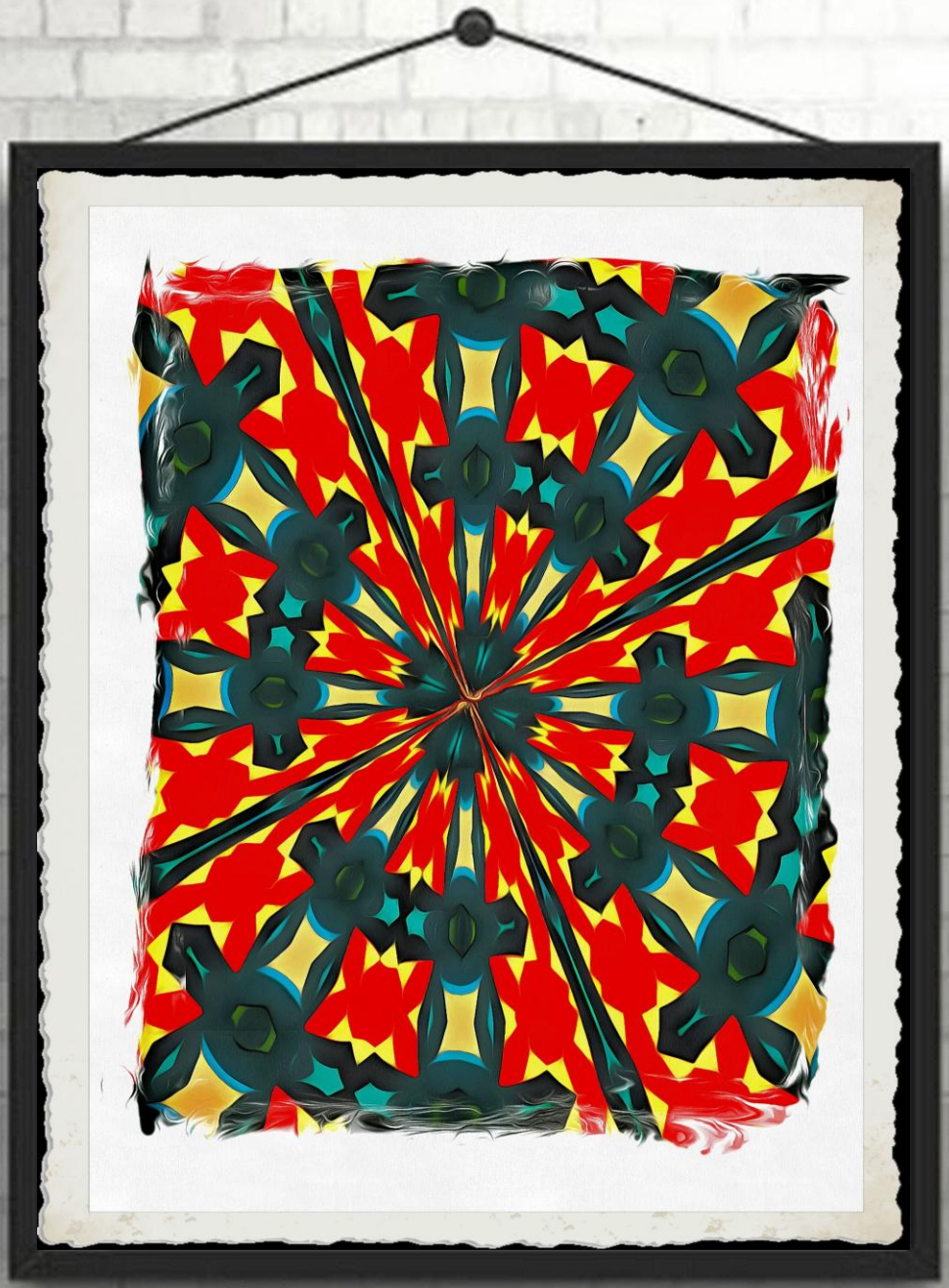

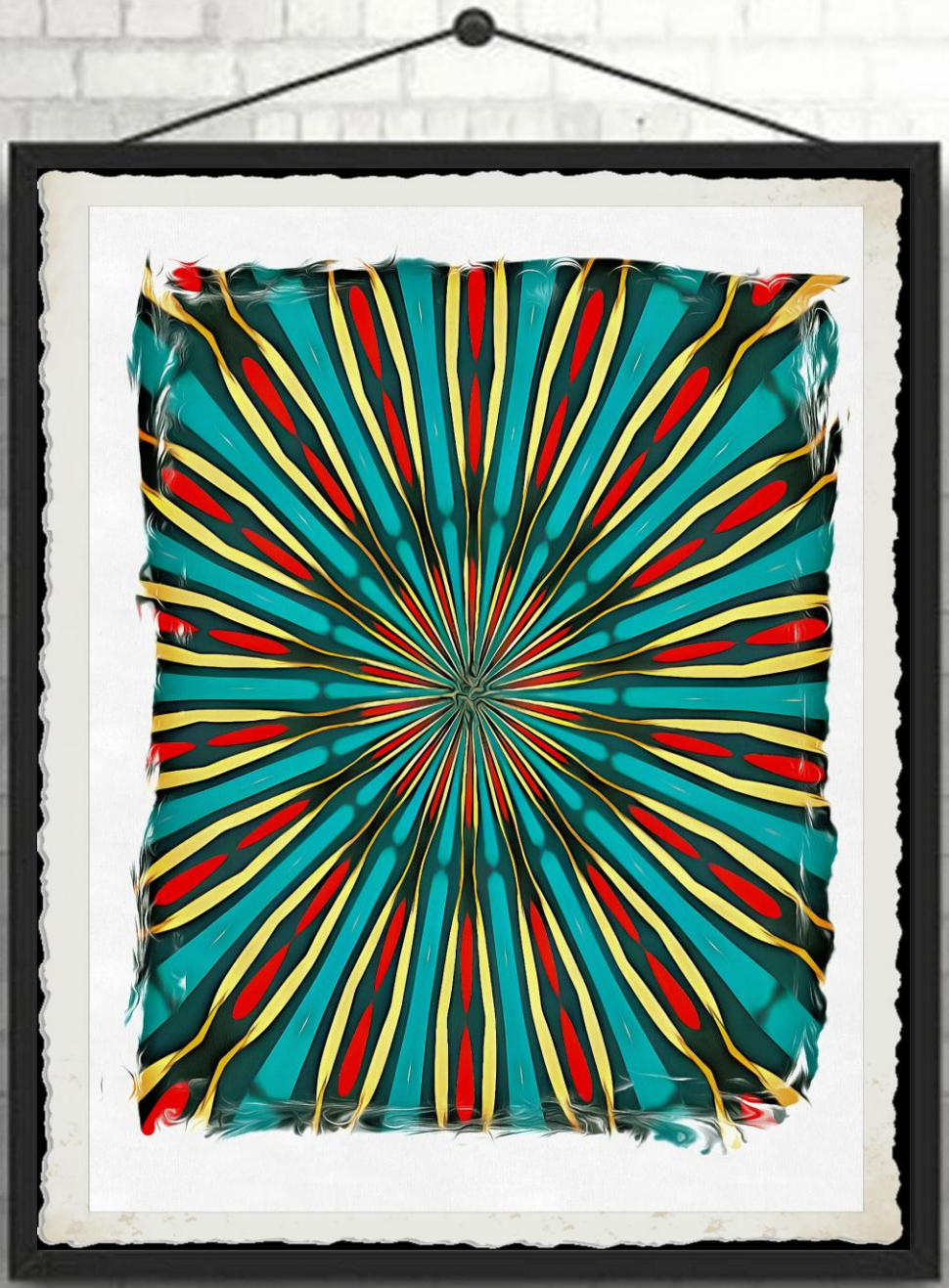

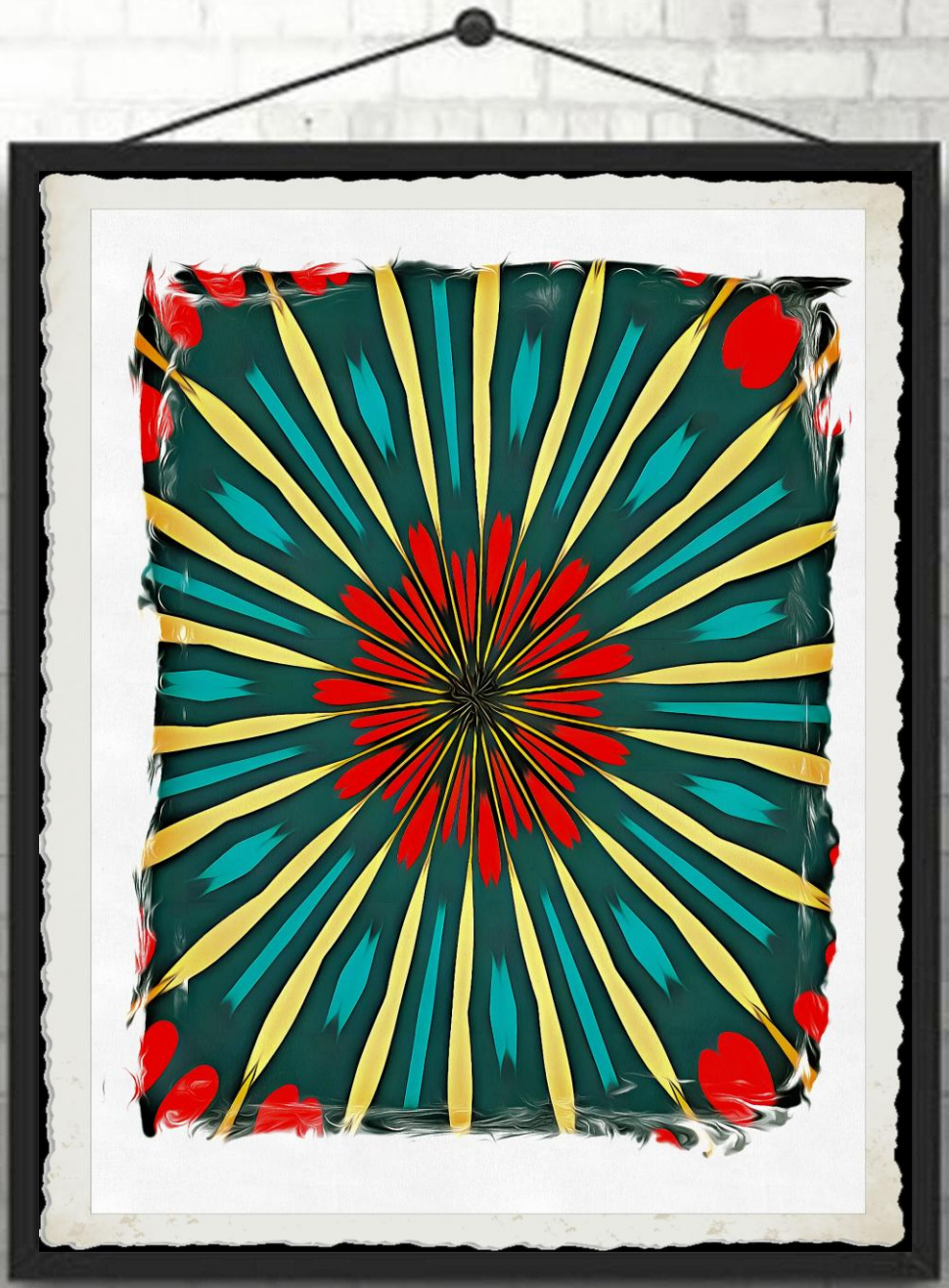

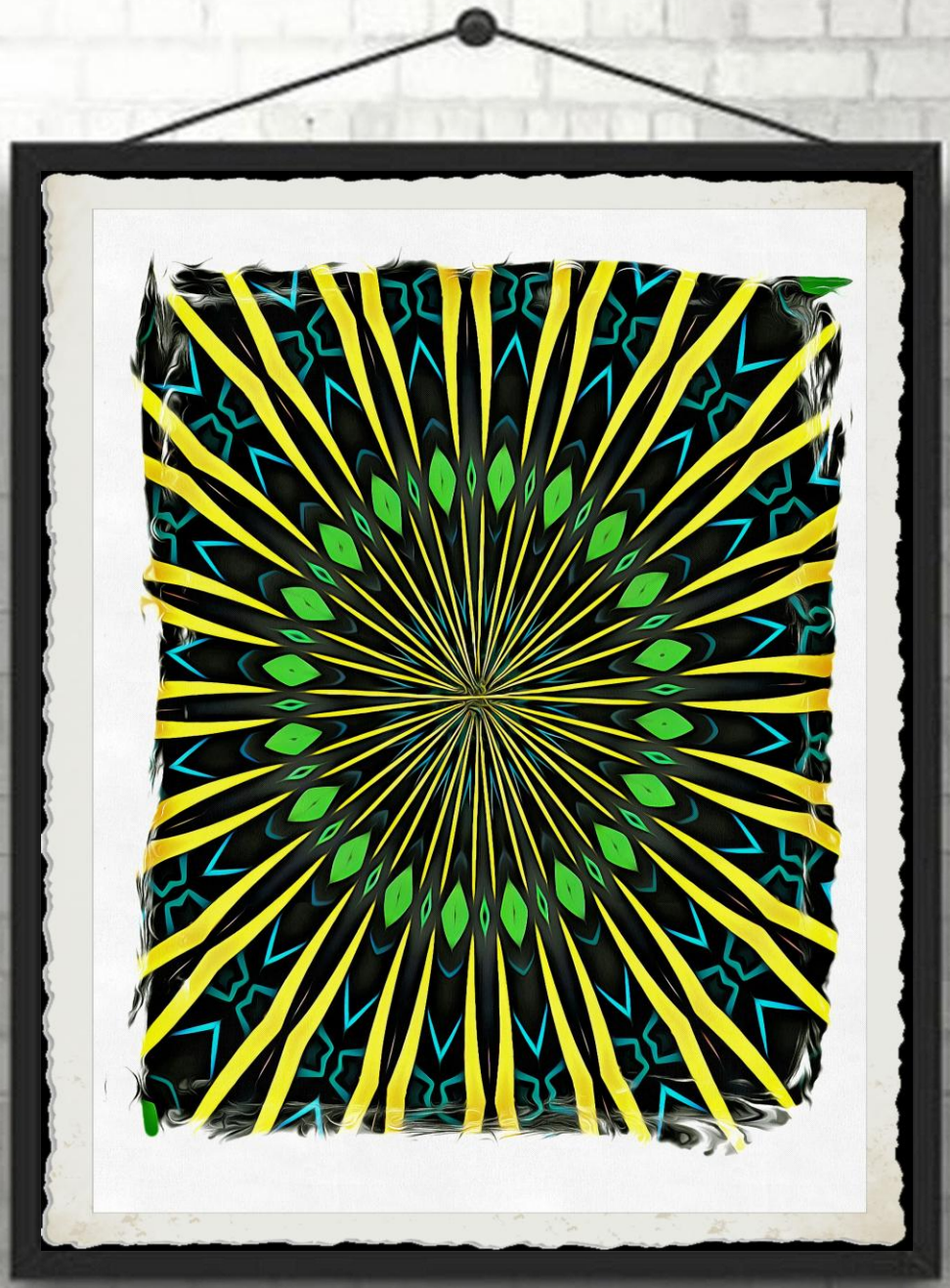

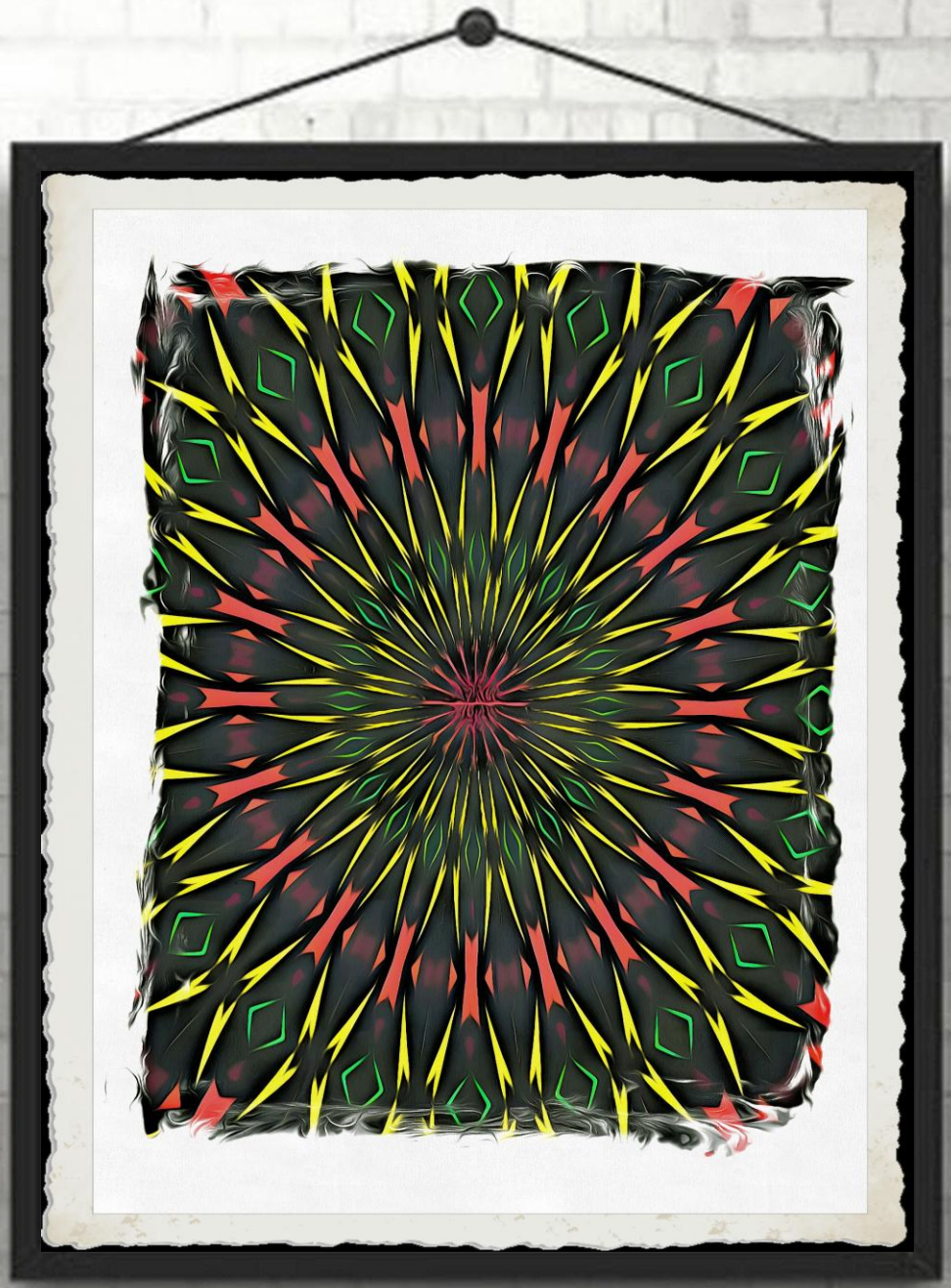

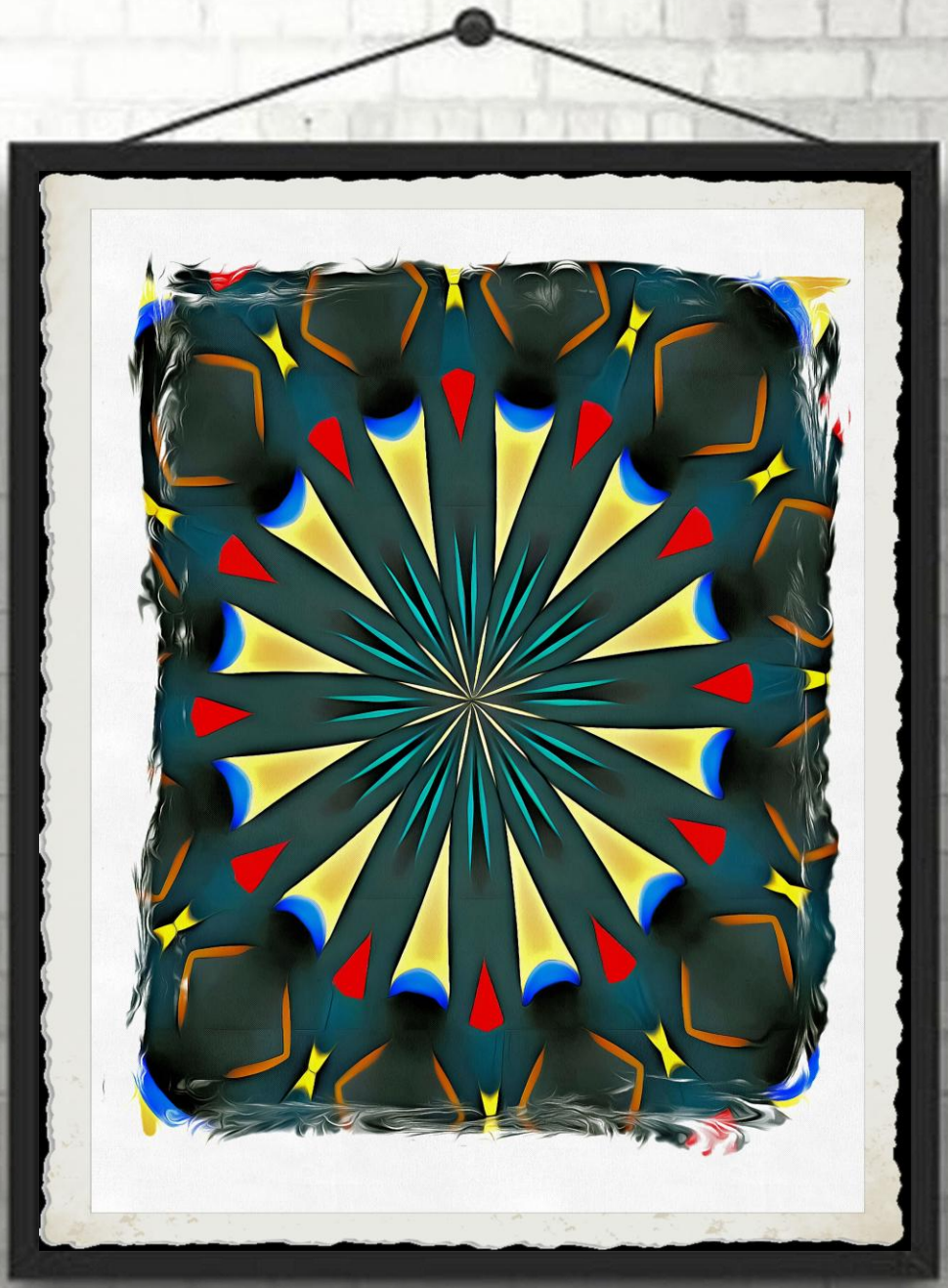

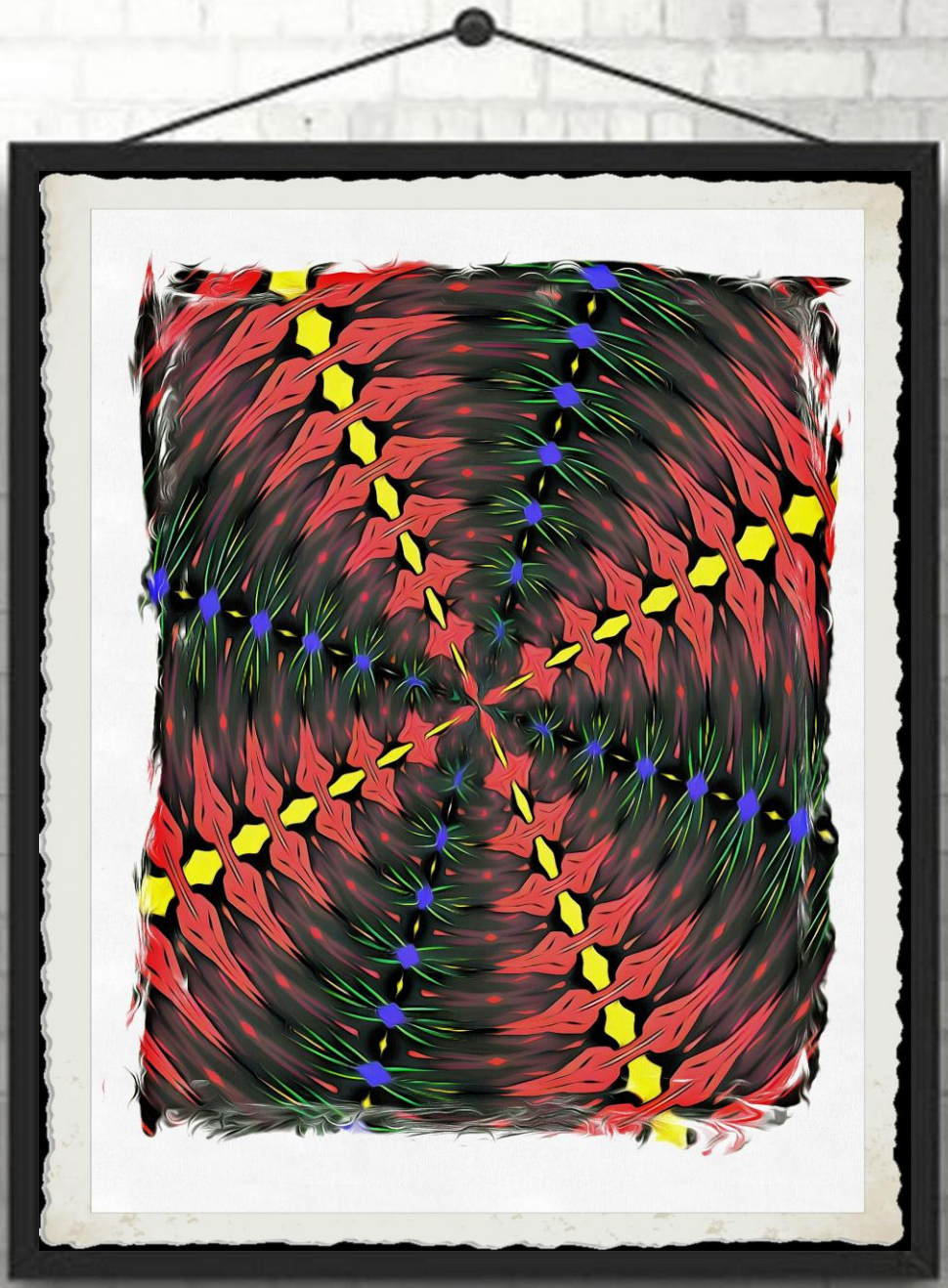

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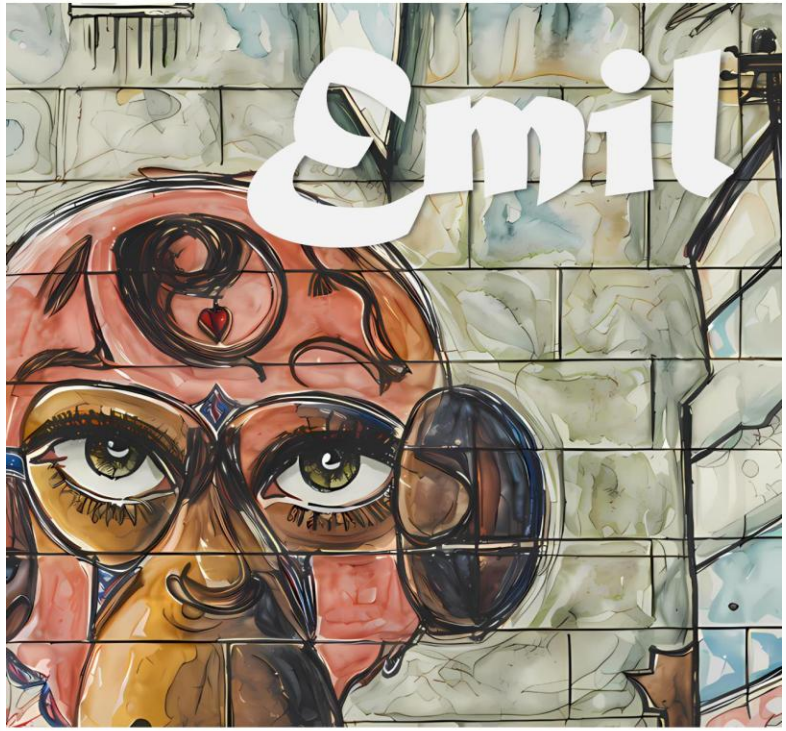

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